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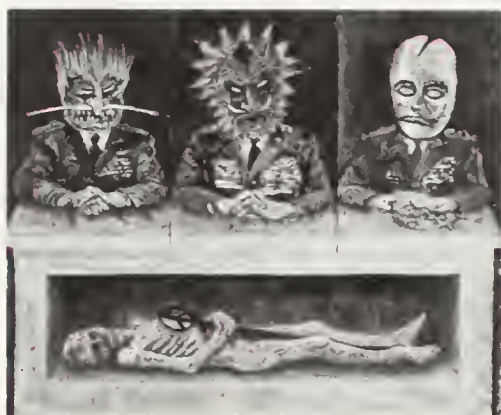
UNIVERSITY OF ILLINOIS URBANA
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Krannert Art Museum
500 E. Peabody Drive
Champaign, Illinois 61820

Non-Profit Org.
U.S. Postage
PAID
Champaign, IL 61820
Permit #75

Gallery Hours

Tuesday, 10:00 a.m.-5:00 p.m.
Wednesday, 10:00 a.m.-8:00 p.m.
Thursday, Friday, Saturday, 10:00 a.m.-5:00 p.m.
Sunday, 2:00-5:00 p.m.



Robert Arneson, *Joini*, 1984
Acrylic and oil on paper

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KRANNERT ART MUSEUM CALENDAR

SPRING, 1986

MUSEUM HOURS AND INFORMATION

Museum Office Hours:

Monday through Friday, 8:00 a.m.-5:00 p.m.

Gallery Hours:

Tuesday, Thursday through Saturday, 10:00 a.m.-5:00 p.m.
Wednesday, 10:00 a.m.-8:00 p.m.
Sunday, 2:00-5:00 p.m.

Closed on Mondays, National Holidays, September 3, November 22, 23, and December 22 through January 1
Admission Free

Information and Reservations

Those desiring information or wishing to schedule a guided tour of the Museum should write or call:

Krannert Art Museum
500 East Peabody Drive
Champaign, Illinois 61820 (telephone: 217/333-1860)

JANUARY

- 24 Exhibitions Preview: *Modern Painting and Sculpture from the Permanent Collection*; Jacques Callot and the Theater; Peter Eisenman, "House VI"; Aleksandr Rodchenko Photographs, 5:30-7:30 p.m.

FEBRUARY

- 29 Exhibitions open to the public, 10:00 a.m.
Lecture: Peter Eisenman, 7:30 p.m.
5 Gallery Talk: George Dimock, Aleksandr Rodchenko Photographs, 5:30-7:30 p.m.
9 Lecture: Anita Glaze, *Color Symbolism in the Art of the Senofo (West Africa)*, 3:00 p.m.
10 Lecture: Robert Heineken, 7:30 p.m.
11 Lecture: Joyce Neimanas, 2:00 p.m.
26 Lecture: Timothy E. Gregory, *Paganism and Christianity in the Temples of Greece*, 7:30 p.m.

MARCH

- 2 Exhibitions close
5 Lecture: Allen Weller, *Sienese Sculpture*, 7:30 p.m.
7 Exhibitions Preview: Lucas Samaras Polaroid Photographs: A Survey; Robert Arneson's Nuclear Visions; Wendingen, 5:30-7:30 p.m.
8 Exhibitions open to the public, 10:00 a.m.
9 Lecture: Dennis Adrian, Robert Arneson's Nuclear Visions, 3:00 p.m.
12 Gallery Talk: Stephen Prokopoff, Wendingen, 5:30 p.m.
12 Lecture: Katherine Manthorne, J.A.M. Whistler in Chile: *West Meets East*, 7:30 p.m.
19 Gallery Talk: George Rehrey, Lucas Samaras Polaroid Photographs, 5:30 p.m.

APRIL

- 19 Lecture: Joel Peter Witkin, 7:30 p.m.
2 Lecture: Herbert Deley, *The Academic Conventions: French Life According to the Salon Paintings*, 7:30 p.m.
9 Lecture: George Dimock, *Exploiting the View: Photographs of Yosemite and Mariposa by Carleton Watkins*, 7:30 p.m.
13 Exhibitions close
16 Lecture: Paul E. Zimansky, *'Ain Dara and the Hittite Legacy*, 7:30 p.m.
18 Exhibitions Preview: Graduate Student Exhibition; Paintings by Alice Stallknecht; Work by Visiting Faculty, 5:30-7:30 p.m.
19 Exhibitions open to the public, 10:00 a.m.
23 Lecture: Richard Betts, *Francesco di Giorgio: A Social and Economic History of a Renaissance Architect*, 7:30 p.m.
30 Lecture: Sarah Handler, *The Chinese Bed*, 7:30 p.m.
7 Lecture: Timothy VanLaar, *Dramas and Tableaux: Recent Paintings*, 7:30 p.m.
25 Exhibitions close until June 10, 10:00 a.m.

MAY

SPRING EXHIBITIONS

Modern Painting and Sculpture from the Permanent Collection
January 25-March 2

This exhibition offers a sampling from the Krannert Art Museum's distinguished collection of 20th-century painting and sculpture which, because of restrictions of gallery space, is rarely and only partially seen during the academic year. This exhibition, which offers major examples of work by artists as diverse as Frank Stella, Stuart Davis, Hans Hoffman, James Brooks, Roberto Matta, Leon Golub, Peter Saul, and William T. Wiley also includes a number of important long-term loans.



P. E. Klinger, tray, c. 1740-45
Meissen porcelain
Purchase: Harlan E. Moore Charitable Trust

Peter Eisenman: Transformation Drawings for House VI January 25-March 2

One of today's influential architectural theorists, Peter Eisenman has for some time been a principal in the development of what has been termed "post-modernism." Unlike many post-modernists, however, Eisenman's revivalism is not concerned with the historical references to the Beaux Arts but rather aligns itself with Constructivist purism, conceiving the building as a construct in which the formal relations of surfaces and shapes are the architect's primary concern. The 52 precisely and eloquently realized drawings for a single project convey the complex design permutations he considered in the development of a single structure.

Jacques Callot and the Theatre January 25-March 2

The stage spectacle was an essential force in shaping the art of Jacques Callot (1592-1635), the greatest printmaker in 17th-century France. This exhibition, organized by the class in Museum Studies, considers Callot's specific use of scenic devices, ranging from views of actual stage productions and public ceremonies to the representations of *Commedia dell'arte* characters to demonic visions such as *The Temptation of St. Anthony*. This exhibition highlights the vivid theatricality Callot incorporated into much of his large and exuberant production.

Aleksandr Rodchenko Photographs
January 25-March 2

The work of Aleksandr Rodchenko (1891-1956), a leading Russian photographer of the 1920s and '30s, broke new ground in creating images in response to and in sympathy with a post-revolutionary Soviet society. Not widely exhibited in this country, Rodchenko's photographs reflect a complex mix of formalist innovation and political engagement. The twenty-four photographs in this touring exhibition organized by Benteler Galleries, Inc., were printed in 1979 in Moscow by Joachim Jansong under the supervision of Rodchenko's wife, the artist Varvara Stepanova.

Robert Arneson: Nuclear Visions
March 8-April 13

Several years ago the sculptor Robert Arneson began a series of works, both sculpture and large drawings, in a personal protest against the threat of nuclear destruction and the forces that make it possible. Discovering an appropriate aesthetic language for approaching this theme is a formidable challenge for any artist. Arneson's method in this exhibition of 13 sculptures and 14 large-sized drawings is based on caricature, and forms a brilliantly telling expression that merges wit, ridicule, and the horrific into work that delivers the artist's message with grim persuasiveness.

Lucas Samaras: Polaroid Photographs 1969-1983
March 8-April 13

As a child, Lucas Samaras wanted "to paint like Rembrandt or photograph like Stieglitz." As a major contemporary artist whose exotic *oeuvre* in a wide range of media would have been difficult for either of his childhood mentors to accept, he has used Polaroid photographic materials to produce highly mannerist, autobiographical images of great formal inventiveness and disturbing psychic force. This exhibition surveys Samaras' exploration of the medium over a period of fifteen years. A consistent strategy employed throughout the Polaroid work is the presentation of self in a wide range of provocative guises — the artist as narcissist and exhibitionist committed to communicating and (perhaps) exorcising the desires and obsessions of an extravagant, beguiling, compulsive, unsettling, ingenious, and beguiling sensibility.



William Bazotes, *Moon Animal*, 1950
Oil on canvas

Wendingen
March 8-April 13

One of the most influential and beautifully produced publications in Europe during the first third of this century was the Dutch magazine *Wendingen*. Appearing monthly in Amsterdam from 1918 to 1931, it provided a remarkably rich and varied survey of current developments in the graphic arts, architecture, and interior design. While the overall design of the publication was always distinguished, of particular significance were the covers designed by noted contemporary artists, often those who were subjects of articles or indeed entire issues. This exhibition presents 50 of the most striking of these covers.

Alice Stallknecht
April 19-May 25

Alice Stallknecht (1880-1973) was born in New York, where she studied briefly at the Art Students League. Most of her long life, however, was spent in the fishing village of Chatham on Cape Cod. The principal themes of her fiercely individual and compelling art are the lives of friends and neighbors, their families, their labors and devotions; the sea is always a presence in her work. Stallknecht's unjustly neglected art is characterized by a forthright graphic manner, a thick, calligraphic paint application, and a severe but rich palette.

Graduate Student Exhibition
April 19-May 25

Variety, originality, and experiment are the characteristics of the annual group of these exhibitions of candidates for the MFA degree in the School of Art and Design.



Henri de Toulouse-Lautrec, *L'Estrampe Originale*, 1893
Lithograph
Gift of the Estate of William S. Kinkead

EXHIBITION PREVIEWS

All the special exhibitions during the spring will have a preview opening. Dates and times are listed above. Please plan to join us!

SPRING LECTURE SERIES

This spring the Museum will host a series of lectures in cooperation with the Champaign-Urbana Art Historical Society and the Central Illinois Society of the Archaeological Institute of America. Fifteen speakers — artists, critics, and art historians — will give presentations ranging over a broad spectrum of the visual arts. Specific names, times, and dates are listed above.

SPRING LECTURE/LUNCHEON

As in the past, the Museum will sponsor a spring lecture/luncheon program featuring a noted speaker on the arts. Krannert Art Museum Associates will receive further information about the lecture/luncheon and a reservation form in the mail.

MEMBERS' TRIPS

A midwinter trip to Peoria's Lakeview Museum is scheduled for Thursday, February 6. An excursion to the Indianapolis Museum of Art is also planned for the spring. Members will receive details by mail.



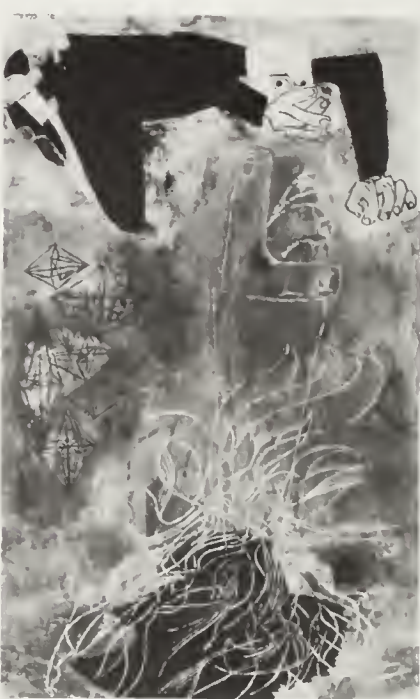
Attic Red Figure Kylix, c. 485 B.C.
Terra-cotta
Gift of Mr. and Mrs. Harlan E. Moore

ADDITIONS TO THE COLLECTIONS

The Museum has been able to make some significant additions to its decorative arts collection with funds from the Harlan E. Moore Charitable Trust. We now have a Meissen tray (1740-45) with the delicate painting in enameled colors and gold most likely done by P. E. Klinger (1711-81). The center panel depicts a battle scene during the Turkish wars and is taken from an engraving by Georges Rugendas (1666-1742). An engraving was likewise the point of departure for the form of our English Prattware Toby jug (ca. 1780). A song "The Metamorphosis or Toby Reduced" was the source of this amusing image. Also purchased was a beautiful William Morris woolen tapestry. Morris introduced this pattern, entitled "Peacock," in the late 1870's as a result of research done in the textile department of what is now the Victoria and Albert Museum. His ideals and designs had considerable impact on turn-of-the-century American designers such as Harriet Wilcox. Through the Art Acquisition Fund we were able to buy one of her Oriental inspired Rookwood vases (1902).

In order to create an appropriate context for our collection of Toulouse-Lautrec posters, we have acquired seven striking early 20th century European posters: Jan Torop's *Work for Women*; J. Klinger's *Party for Berlin Stage Artists* (1911); Julius Diez's *Eighth International Art Exhibition* (Munich, 1901); Antoon Molkenboer's *Beethoven Cycle* (1911); Jules Cheret's *Saxophone*; H. Tairiet's *Victor Bicycles and Accessories* (1898); Bradley's *Victor Bicycles*.

Five etchings by the British painter and printmaker, William Strang (1859-1921), have been acquired through the Art Acquisition Fund: *The Road to Calvary*; *Prodigal Son* (1882); *The Lame Beggar* (1882); *Mealtime* (1883); *The Cotter's Family* (1885). The works of this artist call attention to the harshness of rural life in nineteenth-century England. An etching by Strang's contemporary Hedley Fitton, *Rue St. Romaine*, forms a contrast by vividly depicting the turbulence and energy of urban life.



Ben Shahn, *Second Allegory*.
Tempora on masonite

We have been fortunate to have been presented with Judy Chicago's *Birth Tear Embroidery* by Through the Flower Corporation. This work was in our fall exhibition *Judy Chicago: The Birth Project*. Designed by Chicago, it was embroidered by two Iowa women, Rae Atira-Soneca and Kate Cloudsparks.

Carolyn and Frank Gunter have given the Museum three drawings by contemporary Illinois artists. Two are by William Cass and David Klamen, University of Illinois graduates now living in Chicago. Cass's mixed media work is an enigmatic, richly colored drama. Klamen's is a drawing for a sculpture. The third work, *Hyperfunctional Tree*, is by Gary Justus, a visiting artist in the art department last spring.

An oil painting by the late Chicago artist, Richard Florsheim, *After the Storm* (1950), is a gift from Dr. Albert H. Slepian.

Celia and Irwin Smiley have continued to enrich our collection of African art with a gift of seven pieces: a Bobo Ullo mask; a Dogon statue and knife; a Yoruba dance wand, a door panel, and wand; and an Ebo funerary mask.

There have been a number of additions to our photographic collection. David C. Ruttenberg has presented us with Nathan Lerner's *Portfolio of Fifteen Photographs, 1935-1978*, dedicated to his friend and teacher, Laszlo Moholy-Nagy. Many of these photographs are concerned with the effects of light on forms, how it wraps and enfolds. Another new purchase is an untitled photogram (1950) by Arthur Siegel. Linda and Douglas Kenyon are continuing to build up our collection of work by Garry Winogrand with 15 photographs from the *Women are Beautiful* series. In addition, they have provided the Museum with 5 photogravures by Laton Huffman (1854-1931) of American Indians, cowboys, and wild animals. We have also purchased 5 photographs by the contemporary English photographer Chris Killip powerfully documenting the life of seacoalers in north-east England.

We wish to thank all our donors for their generosity.



Alexandr Rodchenko, *The Best Worker*, 1931/1979
Gelatin silver print

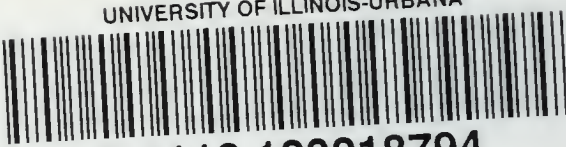
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